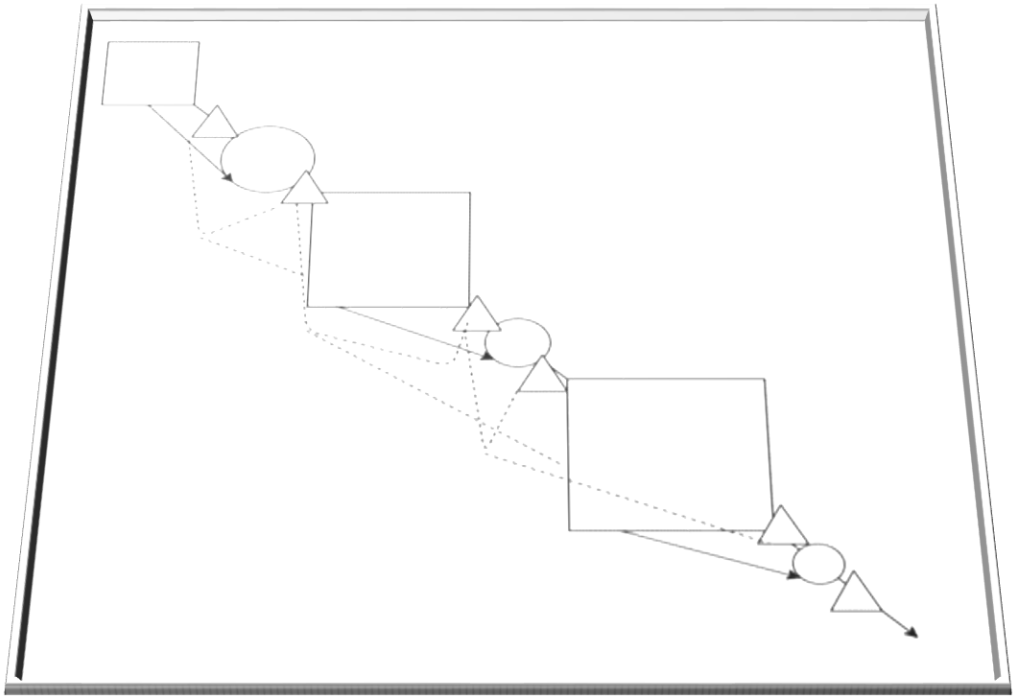
A Response to Philosophical Critiques of Landian Accelerationism

Fiction
Deterritorialization
Oscar Sarkon & Professor Challenger



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Introduction – 3

1: One or Several Critiques? – 4
2: Deterritorialization – 6
3: Musical Deterritorialization - 10
4: Sarkon and Acceleration - 14
5: Challenger and Acceleration - 19
6: Aesthetics and Hyperstition – 22

Conclusion – 25
Postscript: Towards a Guattarian Future – 26

Introduction

A significant line of criticism levied against Nick Land's accelerationism is that it neglects the reterritorialization portion of the deterritorialization process and is thus inconsistent with its supposed foundational Deleuzeguattarian theory, an inconsistency which leads to a conceptual confusion between speed and acceleration thereby undermining the novelty of the accelerationist project.

This body of criticism neglects the concept of *fiction* which, when appropriately considered, suggests that Nick Land's project *is* consistent with the oeuvre of Deleuze and Guattari's project.

More importantly, at the same time, whether Nick Land's project is or is not consistent with Deleuze and Guattari's project is a misguided question, and of little consequence.

Critiquing Land for inconsistency, incoherence, or error regarding reterritorialization is the very kind of state-oriented reterritorialization D and G explicitly warned against, and which Land's project was attempting to think beyond.

What follows from these explorations, I suggest, is an emphasis on aesthetic experience, and a reconsideration of reterritorialization as – to use a reductive term loosely – 'nothing other' than *deterritorialization in its latent or virtual state.*

In other words, *acceleration is inevitable*.

Though unverifiable, ontologically redundant, or even nonsensical, this slogan none the less illustrates 'something' that can be experienced through literature and music, and which merits further mapping.

With this said, I feel compelled to end on a warning: in this text the reader will find diagrams that map poorly onto their written counerparts, equations that are speculative to the extent that they border on meaninglessness, a complete lack of formal arguments, and a cumbersome style that at times is far too reliant on large excerpts of other texts. To make matters worse, I have only discussed what interests me, and have made no effort to present the other side of the 'discussion.' It is your place, reader, to add what I missed. Your place to connect your machine to mine.

Enjoy.

- [Pseudonym] DCB(tic)

A Response to Philosophical Critiques of Landian Accelerationism

1: One or Several Critiques?

1.1

> *"Land's…deviation from their [Deleuze and Guattari's] understanding of capitalism is fatal. Land collapses capitalism into…schizophrenia, thus losing their most crucial insight into the way that capitalism operates via simultaneous processes of deterritorialization and compensatory reterritorialization"-Fisher*[1]

> *"One wouldn't need to deterritorialize and destratify unless there was always a complement of reterritorialization and restratification…although the real itself is absolutely deterritorialized…it's always differentiated and stratified…there must be a limitrophic point of absolute deterritorialization towards which the process of affirmation or acceleration tends. If you're accelerating, there are material constraints upon your capacity to accelerate, but there must also be a transcendental speed limit at some point…The continuation or intensification of the process demands the elimination of humanity as a substrate for the process…Here I think…a conceptual incoherence emerges: how can you intensify when there is no longer anything left to intensify? …there comes a point at which there is no agency left…" - Brassier*[2]

> *"Land celebrates absolute deterritorialization as liberation…to the point of total disintegration and death. He simply ignores the reactive side of capitalism in Deleuze and Guattari's account: the side that blocks its own liberatory potentials by operating a 'violent and artificial reterritorialization.'"-Shaviro*[3]

> *"Deleuze and Guattari recognized, what capitalist speed deterritorializes with one hand, it reterritorializes with the other…Land confuses speed with acceleration…Landian accelerationism is stuck in…a localized ramping up of intensity, rather than a more properly accelerative regime capable of navigating beyond the…capitalist axiomatic…"- Williams*[4]

The basic critique: Land's theories are incoherent or erred due to his overlooking the nuances of Deleuze and Guattari's theory of re/de-territorialization processes wherein capitalism / the organism doubles down on what it changes thereby preventing escape beyond certain limits inherent to the organization; a missed complexity that results, so it is implied, from Land's ignorance of the important theoretical changes made to the concept of re/deterritorialization between *Anti-Oedipus* and *A Thousand Plateaus* (*AO* & *ATP* from here on out).

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[1] Terminatory vs. Avatar, 2012, #Accelerate: The Accelerationist Reader, 2014.

[2] Mad Black Deleuzianism: On Nick Land (Accelerationism), 2010 Lecture. Accessed at https://www.youtube.com/watch?v=3QSOuVnFhEw&t=27s.

[3] No Speed Limit: Three Essays on Accelerationism, 2015.

[4] Escape Velocities, E-Flux Journal #46 - June 2013. accessed https://www.e-flux.com/journal/46/60063/escape-velocities/

1.2 In his short text '*Excavating the Origins of Accelerationism*' (2017),[5] Vincent Garton succinctly condenses the above critiques before illustrating their common error:

> "A criticism often levelled at Land…is his supposed inadequacy as a reader of Deleuze and Guattari. This is at root an intellectual-historical argument."

An intellectual-historical argument, Garton insists, predicated on shaky speculation of the intent behind Land's behavior.

Garton continues:

> "…the CCRU were competent and interesting investigators of Deleuze and Guattari precisely because they did not assume the posture of historicists recovering what these writers actually thought, or of scholars contributing a new and convincing reading to a burgeoning field of scholarship."

Land and the CCRU were not attempting to accurately explicate or interpret D and G as much as they were attempting to 'do' D and G much like they were attempting to 'do cybernetics.' In Deleuzoguattarian jargon, the CCRU constructed literary and conceptual machines that plugged into the D-G-machine(s), and machines do not (cor)respond to accurate-inaccurate, coherent-incoherent, and right-wrong, binary coordinates. They work in fits and starts where error and fiction are just as much a part of the workings as anything else. As Land writes himself, "nothing logical ever happens at the 'level' of machines."[6]

For these reasons, Garton argues, the intellectual-historical critique is misguided.[7]

1.3 What Garton does not expand on - to no fault of his own - is that these critiques misunderstand the main thrust of Land's accelerationist project by overlooking the conceptual and literary consistencies between early Land/CCRU texts and excerpts of Deleuze and Guattari's *ATP* which both feature deterritorializating, hyperstitional / theory-fictional characters. It is in these consistencies that the 'solution' to the theoretical 'incoherencies' or 'errors' arises: a model of thought that abandons any recourse to classical notions of 'incoherence' caused by 'collapsed' differences; an aesthetic paradigm of the machinic hyperreal wherein fiction breaks down distinctions and becomes an articulation of reality as opposed to a mere representation of reality.

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[5] https://cyclonotrope.wordpress.com/2017/07/22/excavating-the-origins-of-accelerationism/

[6] 'Critique of Digital Reason,' *Fanged Noumena*, pg. 366

[7] Similarly, in the introduction to Nick Land's collected texts, *Fanged Noumena*, Robin Mackey and Ray Brassier write:
"What has all this to do with philosophy? From a certain point of view – one encouraged by Land himself – nothing, or as little as possible. Land allied himself to a line of renegade thinkers – Schopenhauer, Nietzsche, Bataille – who mocked and disparaged academicism and wielded philosophy as an implement for exacerbating enigma, disrupting orthodoxy, and transforming existence…" (pg. 2-3).
"Everything in Land's work that falls outside the parameters of disclpinary knowledge can and will be effectively dismissed by those who police the latter" (pg. 54).

2: Deterritorialization

2.1 Is Landian acceleration that fatally incoherent due to its supposed ignorance of the theoretical developments made between *AO* and *ATP*? Does it matter? To begin, let's look at some excerpts from *ATP* concerning the organism's relation to destratification.

On page 70 of *ATP*:[8]

> "…*absolute deterritorialization is there from the beginning*, and the strata are…thickenings on a plane of consistency…the abstract Machine exists …half-erected in certain strata whose form of *prehension* it defines…a memory or tension. The plane of consistency retains *just enough* of the strata to *extract* from them variables that operate in the plane of consistency..."

On page 150-151, in the 'plateau' *How Do You Make Yourself A Body Without Organs*:

> "you can botch it…it can…lead you to your death…You never reach the Body without Organs…it is a limit…As a rule immanent to experimentation…Why not walk on your head, sing with your sinuses, see through your skin, breathe with your belly…Where psychoanalysis says, 'Stop, find your self again,' *we should say instead, "Let's go further still, we haven't found our BwO yet.*"

Similarly, on page 160 to 161:

> "You have to *keep enough of the organism for it to reform each dawn*; *and you have to keep small supplies of signifiance and subjectification, if only to turn them against their own systems when the circumstances demand it, when things...force you to*; *and you have to keep small rations of subjectivity in sufficient quantity to enable you to respond to the dominant reality*. Mimic the strata. You don't reach the BwO…by wildly destratifying…There are…several ways of botching the BwO…if you blow apart the strata without taking precautions…you will be killed…This is how it should be done: Lodge yourself on a stratum, experiment with the opportunities it offers, find an advantageous place on it…possible lines of flight, experience them…*have a small plot of new land at all times.* It is through a meticulous relation with the strata that one succeeds in freeing lines of flight…We are in a social formation; first see how it is stratified for us and in us and at the place where we are…It is only there that the BwO reveals itself for what it is:…a long process of experimentation…becoming-animal, becoming-molecular…(for it is not "my" body without organs, instead the "me"…is on it, or what remains of me, unalterable and changing in form, crossing thresholds)."

[8] All excerpts of *ATP* through this text are from Brian Masumi's 1987 English translation.

2.2 Absolute deterritorialization is the 'unknowable' real or base material (a sort of prebiotic corporeal soup and its incorporeal quanta of possibilities) that matter gives form to; an impersonal reservoir (though D and G discourage this metaphor) of flows and forces from which 'form' pulls to distribute across a plane (sedimenting into strata or layers) via "half-erected" abstract machines "whose form of prehension…carries…a memory."

As Shaviro[9] points out in his book on Kant, Whitehead, Deleuze and Guattari, and Aesthetics, D and G were keen on Alfred North Whitehead, so it's not surprising that we see his concept "prehension" in use. Like with Whitehead, one can infer that this concept, when coupled with the line regarding 'memory' is used to refer to a kind of virtual-incorporeal-mnemic vector that conditions possibilities and creates a sense of continuity in otherwise disparate material fragments. From this model, it follows that a quanta of possibilities is distributed, a distribution which, for every 'choice' or articulation made out of the base material, births a trajectory of influence or vector that reinforces certain processes while deemphasizing others (feedback that leads to divergent or convergent paths).

Through stratification and destratification and their feedback cycles which are 'machined' by the abstract machine that straddles a borderline space, an ontological minima of strata (*just* enough) is kept in order to be used as a stimuli or trigger or reinforce certain processes and deemphasize others, i.e., to further a vector (or prehension) of destratification (the sort of Nietzschean riddle 'one ought not to have oughts' or 'the only ought one ought to have is an ought that permits one to have less oughts').[10] We see this evidenced in the many lines regarding the need to "keep enough of the organism" "have a small plot of land" "keep small supplies…to *turn them against their own systems*…" This is because destratifying or deterritorializing (making one's 'self' a BwO) can be 'botched.' Do it too quickly and you go psychotic or die. It's not a goal one rushes to achieve, but a limit-flirting process leaning towards the unthinkable, unrepresentable and incoherent (the Outside, noumena, etc.) which requires a bare minimum of strata as a kind of re-anchoring point to re-trigger destratification (turn against own sys.).

Instead of going psychotic - as typical clinical schizophrenia is an autistic-like shutting out of the world as opposed to D and G / Land's use of the term which is an intense engagement with the world - one is urged to mimic or lodge with a strata (engagement or affirmation as opposed to disengagement or negation)[11] and "experiment" through "meticulous relation" with the "dominant reality" of a "social formation…in us" in a "diagrammatic" manner (a dynamic and affective way as opposed to a simple rational or cognitive one. The

[9] *Without Criteria: Kant, Whitehead, Deleuze, and Aesthetics* (2009).

[10] See 124 minutes into session 2 (06.19.16) of Nick Land's New Center for Research and Practice class Outer Edges: 21st Century Spatial Metapolitics where philosopher Peter Wolfendale makes a surprise entrance to critique Land for a similar Nietzschean thrust.

[11] A seeming paradox of Land is that engagement or acceleration is used to underpin exit, a concept that would seem to indicate the oppose of engagement. Exit should not be equated with disengagement or negation, but rather a coming to full terms with the 'real' only to posit a minimal political space that functions to limit politics, i.e., maximize freedom and go beyond politics. The Nietzschean riddle – one ought to have a law that decrees less law. This exit anti-politics – patchwork – could be viewed as the implementation of deterritorialization.

CCRU's 'hyperstition' is a diagrammatic and asigniying approach whereby a fiction is made real through the systems of the body and the outside intensifying coincidences). We know this as acceleration – after all "*Deterritorialization is the only thing accelerationism has ever really talked about*."[12] We don't critique the strata, we don't negate the strata or refuse it, we learn its curvatures and topographies and manipulate and extort them, making them go against their 'nature' and therefore, through feedback processes, change their nature.

A minimum is retained so that the minimum itself can be used to further reduce and alter that minimum. This is in fact the reterritorialization to which our critics are referring, however, *reterritorialization is just deterritorialization in its latent or virtual state; reterritorialization is just deterritorialization waiting to happen*. The stratified remainder is an anchor point pulling the destratified into further destratification. It's not that agency is destroyed (and therefore there is nothing left to accelerate), but rather, agency is altered, *becomes* something truly other (as opposed to "alterity in advance"[13]), something Outside, animal, and alien.

2.3 To aid in our understanding of these excerpts and my explication of them, we turn to an earlier portion of *ATP*. On page 3, D and G ease us into their text by introducing the above themes in clear, non-theoretical language:

> "…each of us was several…Why have we kept our own names? ...purely out of habit…Also because it's nice to talk like everybody else, to say the sun rises, when everybody knows it's only a manner of speaking".

They continue on page 20-21:

> "We employ a dualism of models…to arrive at a process that challenges all models…mental correctives are necessary to undo the dualisms we had no wish to construct but through which we pass…via all the dualisms that are the enemy, an entirely necessary enemy…"

Use the unavoidable and necessary (the forced demands of a minima of retained strata, small supplies, etc.) to alter the unavoidable and necessary (minima retained strata turned against the system itself). The reterritorializations of the limit – static habits, manners of speech, reductive dualism - are a means to escape the limit itself. *In fact, the limit is the only thing with enough diagrammatic effect to generate force enough to escape itself*. Limits - where the frothing, Heraclitian sea of base material ossifies and crystalizes into a fixed reference point – are storages of frozen, virtual energy to be appropriated towards disintegration (crystal meth, anyone?).

[12] A Quick and Dirty Introduction to Accelerationism, Land (2017). Accessed: https://jacobitemag.com/2017/05/25/a-quick-and-dirty-introduction-to-accelerationism/

[13] 'Kant, Capital, and the Prohibition of Incest' in *Fanged Noumena*, pg. 71

This is the novel observation of accelerationism. We don't fight with the reality (our habits and traditions) which inevitably leads to miserablism, ressentiment, neurosis, psychosis, etc., we get in touch with reality (through aesthetic experiences, fictional or semi-fictional narratives – ego, social contracts, etc. - and their cybernetic feedback) and explore the habits and traditions as parts of the real (the social in us); we find the places where things are captured and locked into place – stasis - and we too find the places that are loose and able to be swayed with and broken down - dynamism. We use our habits (internal milieu) and our habitat (external milieu), the tools at our disposal, to achieve something else, something alien. This is acceleration. Leaning into the real, using the real and its crystalized structures to follow a line of destratification.[14]

To condense these notions of change, natural, alien, and Outside, into maximum density, and in doing so capture the oft overlooked female contributions to the CCRU (Sadie Plant, Anna Greenspan, Luciana Parisi, Luce Irigaray, Suzanne Livingston), we will simply adjust Laboria Cuboniks' Xenofeminist aphorism 'if nature is unjust, change nature' to '*if nature is always reterritorialized, stratified, and differentiated, change nature.*'[15]

[14] Nick Land's Twitter handle is @Outsideness. When asked by a Twitter follower for the basic premise of his 'philosophical position,' Land responded "Reality rules. (That was easy)." [Accessed https://twitter.com/Outsideness/status/1120388978451079168]. Accelerationism, whether hyperstitional per the CCRU or diagmmatic per Deleuze and Guattari in *AO* and *ATP*, bypasses representation and interfaces with the intensity of the real.

[15] https://www.laboriacuboniks.net/

3: Musical Deterritorialization

3.1 To return to our critiques - that Land misses the reterritorialization latent in deterritorialization because he has not read *ATP* – we must say;

> A: It is not clear that Landian acceleration is inconsistent with *ATP*. Furthermore, though we have not spent much if any time attempting to show this, it's not clear that *ATP* markedly departs from *AO* other than in linguistic-conceptual changes which are likely the result of a general sense of maturity (grandpa Gilles and uncle Felix – 'we're ten years older now, don't accelerate too fast or you'll die you idiot…') and a sober response to the overwhelming critical shrieks about 'valorizing schizophrenia.' This leaves the core 'philosophical' values more consistent with *AO* – and therefore indirectly Land as well - than inconsistent.[16] For example, not only do D and G *not* retract their suggestion to 'going further still' in *ATP, they reiterate it - "Let's go further still, we haven't found our BwO yet, we haven't sufficiently dismantled our self."*
>
> B: Yes of course deterritorializing or destratifying necessarily requires a complimentary reterritorialization or stratification, a surplus which is never quite eradicated. On our anthropocentric plane of consistency – our human universe - matter, no matter how dispersed, still retains some level of form, and the human, no matter how dispersed, still retains some level of humanity. Meanwhile, a surplus churns away, orbiting zero, circling the drain, only to crawl up again from the depths like some unnamable creature each time we think it's over. This is, if we recall from 2.2. above, the borderline space of 'just enough,' where the BwO and its relative limits are approached. As Land was rumored to have said in passing, 'the human always finds a way back.'

3.2 An irreducible surplus of reterritorialization does not necessitate that a limit is itself a hinderance to meaningful acceleration away from the limit. The limit is repurposed (like the 'kipple' used by cargo cultures) towards the objective of reducing its very own limits. The limit is precisely that which leverages acceleration, charges momentum, etc. Despite being highly speculative, and admittedly begging the question, a simple thought experiment may demonstrate the point: imagine a system in which for every 2 quantity of deterritorialization there is 1 quantity of reterritorialization (a 2:1 ratio). There will always be reterritorialization, but the process will always tend towards greater deterritorialization with an always smaller reterritorialization.[17]

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[16] As Sibertin-Blanc (2016) shows in his book *State and Politics: Deleuze and Guattari on Marx*, the main shift between *AO* and *ATP* concerns D and G's understanding and application of the method of capture of the state apparatus, something which seems to indicate that Land's project, concerned as it is with geological territory and the exit of capture by the state (patchwork) and by rationalist academia, is more consistent with *ATP* than *AO.* In other words, and as we will show later, the geological conceptualization present in ATP lays the groundwork for the CCRU's geotrauma, and later, Land's patchwork.

[17] My friend in DC politics told me 'each time the right deregulates something, when the left reinstates the regulation, the reinstated regulation is never as good as the original.' That is, each time a regulation is deregulated, a portion of regulation is lost and never returned when it is re-regulated. Regulation tends towards deregulation.

With each wave of deterritorializion that occurs, the system becomes less stable, and so when it does reterritorialize, its strata or stable and fixed territory becomes smaller, less significant than before, and therefore – because it is acting as a limit-reference point or anchor for charging future processes – exerts less pressure (or prehension) towards stability. Destabilization begets more destabilization. This increases the tendency for deterritorialization of the strata or fixed territory (certain processes are enforced at the expense of other processes being deemphasized). This is what Land continually refers to as a *positive cybernetic feedback loop*.

A diagram may help clarify:

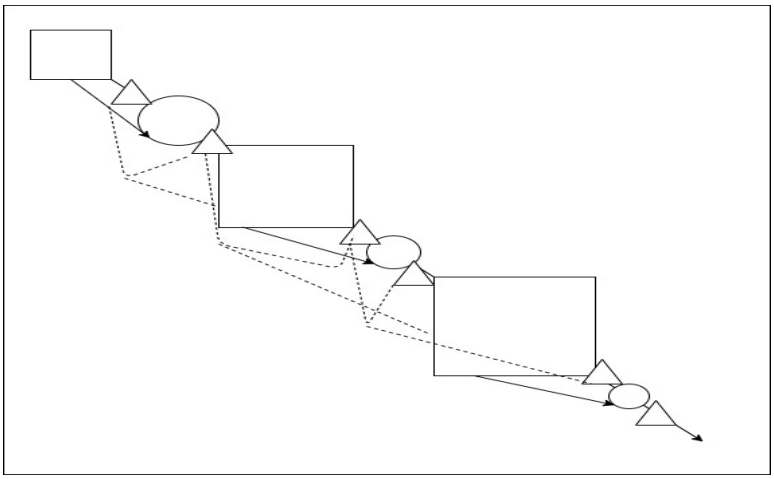

Figure 1: The diagrammatic-referential looprocess of re- and de-territorialization.

As a relatively stable territory (square) deterritorializes (solid arrow and circle), its abstract machines reach back in time and pull vector charge from the in-between, dissipated portion of the process (dotted lines and triangles) to apply to the next deterritorialization.

It is understandable that this speculative and perhaps uninformed diagram may obscure the process we are attempting to discuss more than clarify, so the following section will attempt to provide a concrete and clear example of what I am calling 'the diagrammatic-referential process of re- and de-territorialization.'

3.3 I plug my electric guitar into my delay (echo) pedal and then into my amplifier. I set the 'repeat' knob to high (i.e. how many times the echo plays back). I play one note. The first strike of the note contains the quality and nature of the note, an A440hz, but soon the echo effect produced by the little machine overcomes the original note and now the echo of the note (and it's implied microtonal under- / over-tones or partials, i.e., subtle variations in note / pitch – i.e., deterritorialization!) is being caught in the echo effect, so we now have an echo of an echo, or feedback / oscillation (simulacrum). The original note is lost, and the first copy of the original degrades, loses its tonal territory, takes on other resonances, and is now open to drift from an A440hz to whatever frequency is most resonant in the 'assemblage' of the room, the guitar pickups, the amplifier, and the echo pedal. Through shifting reference points induced by a machine, a stable pitch opens up to the Outside (see figure 2 below).

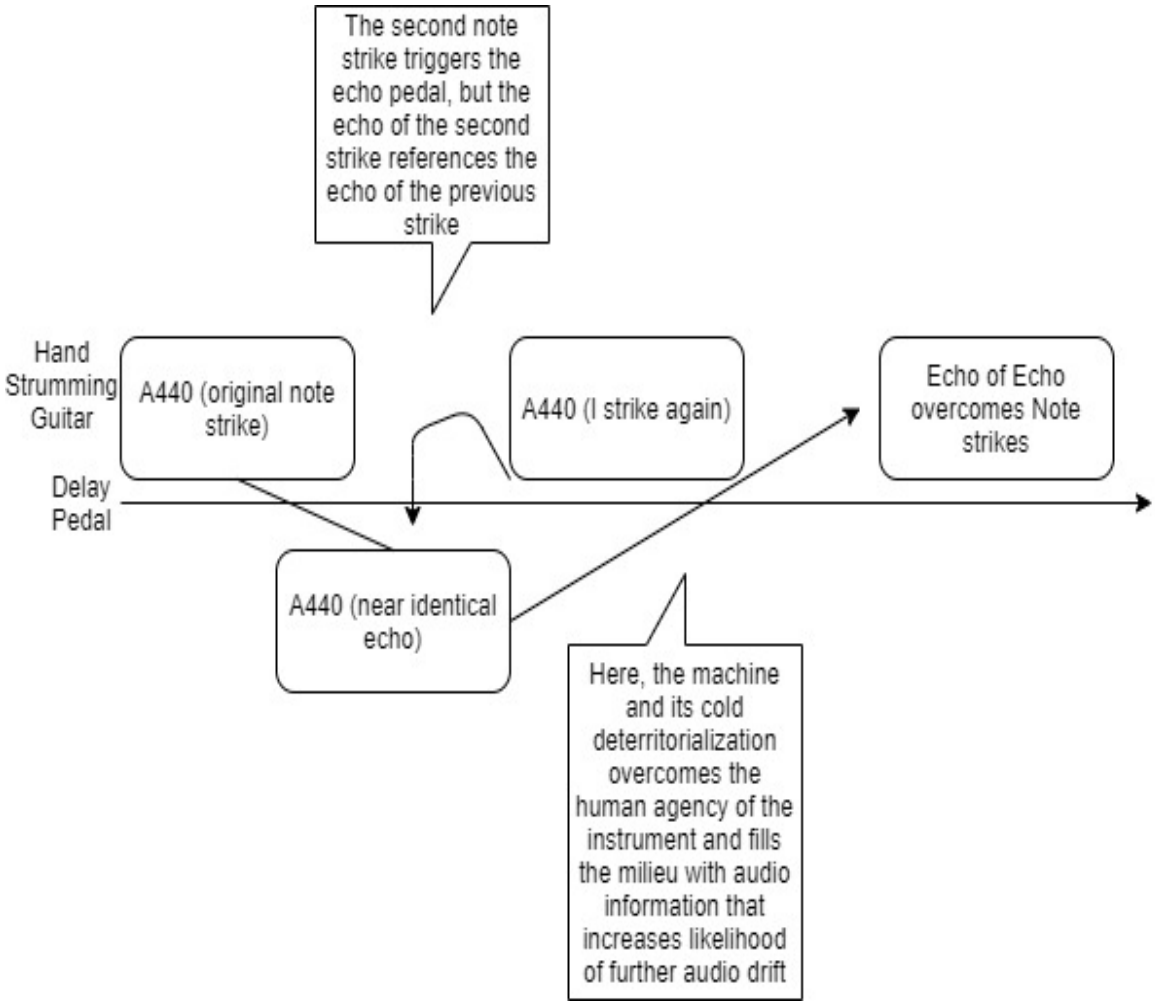
The second note strike triggers the echo pedal, but the echo of the second strike references the echo of the previous strike
Hand Strumming Guitar
A440 (original note strike)
A440 (I strike again)
Echo of Echo overcomes Note strikes
Delay Pedal
A440 (near identical echo)
Here, the machine and its cold deterritorialization overcomes the human agency of the instrument and fills the milieu with audio information that increases likelihood of further audio drift

Figure 2: "Advanced technologies invoke ancient entities; the human voice disintegrates into the howl of cosmic trauma"

– Ray Brassier and Robin Mackay in their Editors Introduction of Nick Land's collective writings 'Fanged Noumena.'

Given patchwork's libertarian 'overtones' (pun intended), and the CCRU's / Land's 'let the process take control as opposed to the human(ist) hand of influence' pathos, one may also think here of the economic concept 'the invisible hand of the market.' As seen in the diagram, the human hand strumming the guitar is overcome by the machine, feedback process. As anyone who has played into a full stack of amps – with our without a delay pedal – knows, the machines will produce feedback that runs away and overcomes the player and the signal. In this sense, what is playing you will indeed make it to level 2.

Just as Alvin Lucier[18] demonstrated in 1969, the microtonal differentials that are picked up most significantly in the echo-drift will continue to reinforce themselves, thus deemphasizing other notes, and the drift will ramp up until the note has changed. A complex vocal passage (anthropomorphic content) will melt into a simple melodic passage (abstract form). What is more, the minimal strata that remains, in charging the process in a direction of minimizing itself further, effectively alters its own nature. This is true with any feedback process such as, guitar amplifier distortion or fuzz effects wherein quantity, i.e. hard or soft strumming with the hand (amount of force), effects quality, i.e. tonality of distortion or fuzz 'coloring' the clean signal of the guitar/amp. As is the case with hyperreality, form and expression, or content, are relative. Their limits give way and rearrange.

Not unlike the A440 note and its echo, an organism deterritorializes, and each time the returns from the destratification process wash up on the shores of the remaining strata, this alters the strata that acts as the reference point for launching the next deterritorialization (a dynamic diagrammatic process where the reference point for the next process is always shifting or different than before). Before long, the strata that remained has shifted and morphed – *perhaps even become animal or alien*.

[18] Alvin Lucier's 'I am Sitting in a Room' (https://www.youtube.com/watch?v=fAxHlLK3Oyk).

"I am sitting in a room different from the one you are in now. I am recording the sound of my speaking voice and I am going to play it back into the room again and again until the resonant frequencies of the room reinforce themselves so that any semblance of my speech, with perhaps the exception of rhythm, is destroyed. What you will hear, then, are the natural resonant frequencies of the room articulated by speech. I regard this activity not so much as a demonstration of a physical fact, but, more as a way to smooth out any irregularities my speech might have."

As one writer for the DRAM, a scholarly society for musicians and musical conceptual artists, writes (https://www.dramonline.org/albums/alvin-lucier-i-am-sitting-in-a-room/notes):

"Using two tape recorders, a microphone, and a speaker, the performer recycles the recorded text in a room. The acoustical properties of the space transform the speech: frequencies resonant to the room are repeatedly reinforced, while the others are attenuated, until only the rhythm of the words remains recognizable as the driving force behind a pattern of ringing tones."

This is a semiotic drift into Barker tic-croak-tonalities via cybernetic feedback processes consistent with both Land and D and G's musical conceptual language littered through *ATP* (being structured in 'plateaus' not unlike a record; refrains, ritornellos, John Cage, abstract sheet music, the transformation of the snout and snarl into the face and word via faciality, etc.).

4: Sarkon and Acceleration

4.1 Part of the 're/deterritorialization' critique levied against Land is that he 'confuses speed for acceleration.' The thinking is that unavoidable stratification or reterritiroialization necessarily implies a limit which captures the destratification process in a closed register of speed (Lucier's voice getting faster and faster until it is a high pitched shrill, as it would be if you increased the playback speed digitally or on a tape recorder) rather than an open register of acceleration (the vocal passage morphing into a melodic passage, as it does in the expirement, through accelerative drift; acceleration changes form which changes content, which changes form…, speed superficially alters content but retains much of the content and all of the form).

Critiques such as these neglect Land's earlier work with the CCRU which offers us fictional examples of acceleration as opposed to speed; examples of what a destratifyed or deterritorialized process pushed 'beyond' an anthropocentric transcendental limit looks like (unlife) as opposed to a speedy, human death. These are characters who become merged and meshed with the 'real' of the 'outside' through diagrammatic or non-representational technologies that blend ancient myth and future tech in a temporal loop with madness.

The clearest and most elaborated example of this is the hyperstitional character Oskar Sarkon. To put Sarkon and destratification in context, take the following excerpt from *ATP*:

> "A…line of flight arises when the associated milieu is rocked by blows from the exterior, forcing the animal to…lean[ing] on its interior milieus...When the seas dried, the primitive fish left its associated milieu to explore land, forced to 'stand on its own legs,' now carrying water only on the inside, in the amniotic membranes…Territorialities, then, are shot through with lines of flight testifying to…movements of deterritorialization and reterritorialization…the epistrata and parastrata are continually moving, sliding, shifting, and changing on the…unity of composition of a stratum [our delay pedal drifting reference point]; some are swept away by lines of flight and movements of deterritorialization…but they all communicate at the intersection of the milieus [like Lucier's tape loop]. The strata are continually being shaken by phenomena of cracking and rupture…at the level of the substrata that furnish the materials (a prebiotic soup, a prechemical soup ...)…: everywhere there arise simultaneous accelerations and blockages, comparative speeds, differences in deterritorialization creating relative fields of reterritorialization" (pg. 76).

Through processes of acceleration, or deterriorialization, the outside gets on the inside, and the inside reorganizes as to allow a new outside to be traversed (reference points shift and drift as in Figure 1 and 2). Now let's look at this in practice through Land-associated CCRU texts.[19]

[19] For obvious reasons, it seems in bad taste to refer to the CCRU texts as belonging to a particular subject. For the sake of convenience, I've not committed to this position consistently across the text.

4.2 A slew of essays in *Part 6, Sarkon: Pursuit of the Machine Diagonal* of *CCRU: Writings 1997-2003* (2018 pg. 167-210)[20] describe "Anthropol" agents picking over the ruins of Oskar Sarkon's lab after its "digital Chernobyl" (pg. 172), a singularity event which spawned a schizophrenic AI that would go on to serve as a model for an AI-operated asylum. Expanding on this AI and Sarkon, Land (presumably), in a semi-sardonic but detailed mixture of narrative description and dialogic interaction between characters, writes:

> "…by the turn of the millennium 700 million years of biological evolution had ben recapitulated in 70 years of technical development, leading to AI programs running…approximately 'equavilent to the brainpower of a guppy'…technocapitalist trends involve positive nonlinearities increasing returns, or runaway trajectories…compressions, a given price doubled each year in the 1990s, after doubling every 18 months in the 1980s, and every two years before that…extensive accelerations described by positive exponentials, or doubling periods…occult zones of true time-compression…" (pg. 178).

A recapitulative process of acceleration – not unlike the diagrammatic referential process in Figure 1 and 2 - is charged by technocapitalism.

He continues

> "Moravec [colleague of Sarkon] develops an elaborate project…a planned obsolescence of the organic body, and of the senses…You are transported to the technosurgical interface...robot surgeons wait to convert your subjective identity into a computer-compatible format. Your skull is anaesthetized, but your brain remains awake. It is scanned and destroyed by nanotechnical instruments, one layer or *stratum* [my italics] at a time…you migrate into software that precisely models 'the behavior of the scanned tissue,' and brain-activity is replaced by its digital simulation. The medical examination has become indistinguishable from the operation [form and expression or content relativize]. Scanning is transplantation…Already lurking in the near future is an evolutionary leap…take-over by computer programs… Sarkon's research culminates in a…digital *unlife*…although unimaginably ancient, it seems to emerge out of a neuroelectronic apparatus…" (pg. 179-183).

Technology allows for a literal destratification wherein differences between subject/organism and object/milieu converge (content and expression are relative for D and G; simulation and hyperreal for Baudrillard; the medium is the message for Mcluhan; all of which Fisher points out in his Gothic Flateline thesis, are essential to hyperstition or hyperfiction…). Not unlike the recapitulative process of evolution, an ancient unlife – the deep past of unconditional deterritorializion, prebiotic soup – is accessed through the future reaching back and pulling the past towards it.

[20] All excerpts of the CCRU are from *CCRU: Writings 1997-2003*, 2018 Green cover edition.

Similarly, the essay in the Sarkon section of the CCRU texts entitled *Between and Beneath the Net* – a title which warrants mention due to its theoretical allusions to the way D and G described the plane of consistency and its abstract machines - describes MIT scientist Minsky pontificating about his colleague, Sarkon.

Minsky reminisces aloud

> "Have you seen Oskar lately, Marvin? He's wired up to some sort of interface gizmo, and it seems to be eating him, gnawing at him on a molecular level…as if they're melting or rotting together…take the Sarkon-zip…[it] enables brain-function to be fused onto virtual processor-states – once it's running you can't unpick the zig-zag of who's what as it hums. Total meshing. This is no longer technology, but something else – true interlinkage – an unprogrammable raw connectivity…beneath and between the net" (pg. 185-186).

Before ending the text, the CCRU connects this back to the idea of singularity:

> "They say Axsys went mad – first computer-system to undergo psychotic collapse…but Sarkon argues that it just learnt to think…they speak of something crawling under the net…some kind of quantum unlife intelligence…you certainly can't ignore…You'd end up like Sarkon…you'd have to be…crazy to go there: into Cyberchiz mesh-cults where Life doesn't matter any more."

Continuing the theme of techno-merger, as mentioned above, the AI Sarkon birthed in his digital Chernobyl incident was used to model an AI driven asylum for the insane. This AI which keeps track of psychotics "runs away into escalating disorder, overwhelming automatic inhibitors…the singularity takes over…mobilizing its capabilities to intensify its own propagation…become auto-excitational and self-disorganizing…" (pg. 198-199).

As a final example, one that brings us explicitly back to D and G's primitive fish and amniotic membranes in *ATP*, take an earlier CCRU text focused on aquatic destratifying and the BwO (Maximillian Crabbe: Subaquatic Researcher and Entrepeneur (1940-1999?)).

Oskar Sarkon's reflects on one his associates, Crabbe:

> "many assumed Crabbe was dead…[but] Crabbe's own 'body' was distributed between 72 cybernetically-regulated biohazard pressure vats, scattered throughout BP-1. His 'meta-amoebic regression' had reached such a nadir of disorganization that the only motive power remaining to him was slow 'sloshing'"(pg. 142-143).

An assemblage of unlife.

Through processes of acceleration, the outside gets on the inside (which is itself the outside folded in), and the inside reorganizes as to allow a new outside to be traversed (reference points shift and drift). The result is the merger of what was once the individuated human into its environment to the extent that neither is distinguishable from the other; into a unity crawling with infectious techo-organic multiplicities, articulations of base material, etc. A true desiring machine (a concept which, after all, was an attempt to break down the archaic divide between mechanism and vitalism)! As D and G mentioned earlier, "the BwO is… necessarily a Plane, necessarily a Collectivity…for it is not "my" body without organs, instead the "me" …is on it, or what remains of me, unalterable and changing in form, crossing thresholds." Agency is old news.

No one is hurtling towards death here, only riding the future into ancient unlife. Put reductively, as DC Barker's research illustrates, the human organism, and with it the 'subject,' evolved from the deep tensions of the Earth, so it is fitting that through technology, the adventure known as 'life' returns to where it started.

4.3 Before moving onto Challenger, lets quickly elaborate on techocapitalism and its doubling of the merging process ("extensive accelerations…positive expontentials…").

Taken from the earlier quote:

> "a given price doubled each year in the 1990s, after doubling every 18 months in the 1980s, and every two years before that…"

Let P stand for Price
Y stand for year
X stand for double
Number stand for quantity

- Px: 2Y (price doubled every two years in the 70s)
- Px:1.5Y (price doubled every year and a half in the 80s)
- Px:1Y (price doubled each year in the 90s) or, for every quantity of year, price doubled at half quantity the rate;
- A: 1(dollar)·(doubled or multiplied by)2:(per) 2(years)
- B: 2·2:1.5
- C: 4·2:1
- D: 8·2:0.5
- E: 16·2:0.25
- F: 32·2:0.125
- G: 64·2:0.0625
- H: 128·2:0.03125
- I: 256·2:0.015625

- J: 512·2: 0.0078125
- K: 1024·2:0.00390625
- L: 2048·2: 0.001953125…etc.

This is clearly acceleration. Speed is '1,2,3,4,5,6,7,8,' i.e., a rate of change of 1. Acceleration is 1,2,3,5,7,9,12,15,20,28, i.e., a rate of change of 1, then 2, then 3, then 5, then 8, and further, the rate of change between the rate of change is 1 for the first six numbers (a difference of 1 between 1 and 2 and 2 and 3), then 2 (a difference of 2 between 3 and 5), then 3 (difference of 3 between 5 and 8), etc. This can also be expressed exponentially in a number of ways. These exponentials, in line with section 2 (figure 1), can also be expressed as ratios. Ratio and rate derive from the same etymological root, and according to the basic dictionary definition, a ratio is a rate or relation between two magnitudes.

Likewise, definitions of speed and acceleration are:

> "Speed = Distance/Time. If 'd' is the distance covered by a body in time 't,' then its speed 's' is: s = d/t…Acceleration is defined as the rate of change of velocity…acceleration is the change in velocity per unit time. If a body has uniform velocity, its acceleration is zero. For a body to have acceleration, there must be a change in its velocity. Thus: Acceleration = Velocity/Time. If 'v' is the velocity of the body and 't' is the time taken by the body to achieve the velocity 'v,' then its acceleration 'a' may be understood as: A = v/t…Summary: Speed is the distance covered in a unit of time while acceleration is the rate of change of speed."

Speed is molar and linear: 2 > 1; acceleration is molecular and complex: 2:1 ratio; 5:3r; 9:6r, etc; Speed: 50mph is faster than 40mph; Acceleration: 40 to 50 in 2 seconds, 40 to 50 in 1 second, 50 to 70 in 1 second, 70 to 100 in 0.5 second, etc. Speed is simple difference while acceleration is a set of differential relations between "relative speeds."

It's clear Land is conceptualizing acceleration – a rate of change between speed - not a simple change in speed. The limit is displaced and runaway keeps running and running and running and running…and the organism end up as a nonrepresentational merger between a human organism and a techno-mytho-environment, a monster that is not provable by philosophical debate, but accessed through aesthetic experience, and illustrated by literary description. The organism does not die – i.e., hit a transcendental limit where the agency needed to propel destratification dissipates – the organism becomes the milieu by mimicking or meshing with the strata – the absolute deterritorialized – between the web, where the abstract machine lies. So, the ontologically minimal strata – just enough that D and G spoke of – does not necessarily denote an organism's death, but an *unlife* in the form of a merger with the Outside milieu, with the territorial strata, the cosmic nonromantic energetics - the deterritorialized entity is an articulation of the milieu, or *geotrauma*

We must recall that acceleration is nothing other than a theory of time, and all its ever talked about is deterritorialization.

5: Challenger and Acceleration

5.1 Whether Land neglected to read *ATP* and therefore missed the developments made to concept of re/deterritorialization doesn't really matter. But if he did read *ATP* – which he did - he would've only needed to read the first few plateaus as it is here that the ideas relevant to Land's project and the critiques levied against it occur.

The third plateau, *10,000 B. C.: The Geology of Morals (Who Does the Earth Think It is?)*, is mandatory reading for Nick Land's New Center for Research and Practice Class on Metapolitics. In class 2, Land and his students discuss Professor Challenger and deterritorialization. Upon reading the plateau, one can easily see how much of its form and content were recapitulated in the early CCRU and later Landian though.

The plateau is written from the perspective of an audience member in a lecture of Professor Challenger. Challenger, whose profession is hard to pin down, begins feverishly talking about the earth, territories, geological stratification, the voice,[21](14) the distinction between form and expression / substance, and how the organism, itself an articulation of the basic stuff of the earth, morphologically shifts in relation to the full body of the earth. As he talks, he becomes more and more *nonsensical*, *unintelligible*, *incoherent*, and *erred*, ultimately alienating his audience, slipping the subjective cage that is the body, and melting back into the earth.

As Challenger morphs into his own words, progressively turning from subject who speaks to pure speech intensity merged with the milieu, the plateau – or the lecture – much like its subject content (the distinction between form and expression, i.e., earth and the animal bodies that articulate the earth's geological forces) blends the distinction between form and substance (Hjemslev / McLuhan / Baudrillard) on a number of interchangeable registers. Challenger, his lecture, the audience member, the authors– Deleuze and Guattari – and the reader, all blur. One wonders - is this Deleuze writing through Guattari? Guattari through Deleuze? How about Fanny, who helped with the editing process? Is it Deleuze and Guattari with Fanny writing about Arthur Conan Doyle? Or About Doyle's character Professor Challenger, and imaging the character giving a lecture? Is it Deleuze and Guattari writing about themselves – as it at times seems – in the form of a reimagined version of Doyle's character? Or is it their idea of their reader's troubles with their texts, that is, their

[21] In keeping with the notion of voice or audio as an example of deterritorialization (Lucier mentioned earlier). The CCRU's machinic connections with the research of DC Barker on the voice and its connection to Professor Challenger's lecture in ATP is of interest:

(tic)Morphological "vocal substances" - "not only the larynx, but the mouth and lips, and the overall motricity of the face…the mouth as a deterritorialization of the snout…the lips as a deterritorialization of the mouth (only humans have lips, in other words, an outward curling of the interior mucous membranes… What a curious deterritorialization, filling one's mouth with words instead of food and noises.
The steppe, once more, seems to have exerted strong pressures of selection: the "supple larynx" is a development corresponding to the free hand and could have arisen only in a deforested milieu where it is no longer necessary to have gigantic laryngeal sacks in order for one's cries to be heard above the constant din of the forest. To articulate, to speak, is to speak softly…Physiological, acoustic, and vocal substance are not the only things that undergo all these deterritorializations" (pg. 61-62).

idea of their self and their own enunciatory productions? Or something more? Like the assemblage which is always more than the sum of its parts, *it's all of this and then some, and to reduce it to one or the other is misguided*. It's a *hyperstitional accelerator* that chops up author and reader, lecturer and audience, speaker and receiver, self and other, fact and fiction, all into a melted mess.

5.2 For the sake of making a point, I will separate out the form (to put it vulgarly, the subject or speaker of Professor Challenger) and the expression or substance (to put it vulgarly, the subject content, i.e. the lecture).

> Subject content: deterritorialization, acceleration, and double articulations that "choose or deduct from unstable particle flows (substances)…which impose statistical order of connections and successions (forms)" (pg. 41), and stratifications or "acts of capture" (pg. 40); double articulations that create a merged relation between milieu and animal, each one being the articulation of the other (pg. 51), etc.

And an ending that seems very much like the Landian notion our bright thinkers criticized, the idea that Land collapses important distinctions -

> "*The plane of consistency knows nothing of differences in level, orders of magnitude, or distances. It knows nothing of the difference between the artificial and the natural. It knows nothing of the distinction between contents and expressions, or that between forms and formed substance*" (pg. 69-70).

The act of collapsing concepts mimics the strata. The plane knows no distinctions.

The 'subject' itself requires more attention. I quote at length to capture the similarity to Land and the CCRU:

> "…Professor Challenger…gave a lecture after mixing several textbooks on geology and biology…The audience rather sulkily denounced the numerous misunderstandings, misinterpretations, and even misappropriations…He (?) claimed to have invented a discipline he referred to by various names: rhizomatics, stratoanalysis, schizoanalysis, nomadology, micropolitics, pragmatics…Yet no one clearly understood what the goals, method, or principles of this discipline were. (pg. 41-43)
>
> To keep the last of the audience from leaving, Challenger imagined a particularly epistemological dialogue of the dead…We're a little lost now. There is so much going on in these retorts. So many endlessly proliferating distinctions. (pg. 46-47).
>
> Challenger admitted having digressed at length but added that there was no possible way to distinguish between the digressive and the nondigressive. (pg. 49).

> Most of the audience had left…Challenger…had changed since the beginning of his talk. His voice had become hoarser, broken occasionally by an apish cough. His dream was not so much to give a lecture to humans as to provide a program for pure computers…(pg. 57).
>
> We have to hurry, Challenger said, we're being rushed by the line of time. Challenger wanted to go faster and faster. No one was left, but he went on anyway. The change in his voice, and in his appearance, was growing more and more pronounced. Something animalistic in him had begun to speak when he started talking about human beings. You still couldn't put your finger on it, but Challenger seemed to be deterritorializing on the spot. (pg. 63-64).
>
> It was over. Only later on would all of this take on concrete meaning. The double-articulated mask had come undone, and so had the gloves and the tunic, from which liquids escaped. As they streamed away they seemed to eat at the strata of the lecture hall…Disarticulated, deterritorialized, Challenger muttered that he was taking the earth with him…He whispered something else: it is by headlong flight that things progress and signs proliferate. Panic is creation…No one had heard the summary, and no one tried to keep Challenger from leaving. Challenger, or what remained of him, slowly hurried toward the plane of consistency, following a bizarre trajectory with nothing relative left about it. He tried to slip into an assemblage serving as a drum-gate, the particle Clock with its intensive clicking and conjugated rhythms hammering out the absolute: "The figure slumped oddly into a posture scarcely human, and began a curious, fascinated sort of shuffle toward the coffin-shaped clock. The figure had now reached the abnormal clock, and the watchers saw through the dense fumes a blurred black claw fumbling with the tall, hieroglyphed door. The fumbling made a queer, clicking sound. Then the figure entered the coffin-shaped case and pulled the door shut after it.... The abnormal clicking went on, beating out the dark, cosmic rhythm which underlies all mystical gate-openings"—the Mechanosphere, or rhizosphere. (Pg. 73-74).

Mixing – collapsing – discourses, playing loose and fast with concepts, disregarding authorial intent, all to form a misunderstood ‘discipline’ without tenets, dogmas, or oughts. A discipline where an audience is not needed, and where there is no attempt to convince an other. And if there were an other, it’s certainly not human. The information is for a future machine. A means to break down in and through vocal passages as material forces, not significations; a break down into an animal past, a turn to goo in order to slip into the machinic timestream. Could this not describe Challenger *and* Land? Could it not map onto Land’s oft accused of misappropriation of Darwin, D and G, etc. and accelerationism’s constant misunderstanding by the media? It would even be easy to call Challenger, like Land, a ‘pseud’ who collapses distinctions and slips into incoherence, who overrides the games that occidental philosophy obsesses over, and, who, before you know it, is on the floor croaking into the mic (some of us are still ‘philosophers’ you know!).

6: Aesthetics and Hyperstition

6.1 The plane of consistency knows nothing of differences? Then fiction and reality collapse into one hyperstitional intensity – one gothic flatline, to use Mark Fisher's term.[22] If so, so what if Land collapses concepts and neglects the difference between re and deterritorialization? If so, when Brassier says "*a conceptual incoherence emerges"* in Land's thought, this is not a sign of departing with D and G, and far from a powerful critique of Land. Rather, it's more like a metalinguistic artifact - an observation about Land's observation of the real - that directs us further into the Deleuze and Guattari of *ATP*, not further away. Let us recall that it is Deleuze and Guattari who implore us to "*bring something incomprehensible into the world. Such is the form of exteriority*" (pg. 378).

In fact, the theme of the incoherent is incredibly prominent in *ATP*:

> "modern philosophy [as opposed to romantic] tends to elaborate a material of thought in order to *capture* forces that are *not thinkable* in themselves. This is Cosmos philosophy, after the manner of Nietzsche…the forces of an immaterial, nonformal, and energetic Cosmos…This is the postromantic turning point: the essential thing is no longer forms and matters, or themes, but forces, densities, intensities. The earth itself swings over, tending to take on the value of pure material for a force of gravitation or weight…rocks…forces…landscapes through thermal and magnetic forces…nonvisual forces that nevertheless have been rendered visible. …It is now a problem of consistency or consolidation: how to consolidate the material, make it consistent, so that it can harness *unthinkable*, invisible, nonsonorous forces" (Pg. 342-343);
>
> "There is no longer a tripartite division between a field of reality (the world) and a field of representation (the book) and a field of subjectivity (the author). Rather, an assemblage establishes connections between certain multiplicities drawn from each of these orders…In short, we think that *one cannot write sufficiently in the name of an outside*. *The outside has no image, no signification,no subjectivity*. The book as assemblage with the outside, against the book as image of the world" (pg. 23);
>
> "Is it by chance that whenever a "thinker" shoots an arrow, there is a man of the State, a shadow or an image of a man of the State, that counsels and admonishes him, and wants to assign him a target or "aim"?" (pg. 378).

A book, concept, etc., philosophical or not, does not represent facts about an outside world with a more or less clear degree of correspondence between representation and real, the book or concept is itself a machine part of the real that makes things happen in real time, not unlike how, as the legend goes, Lovecraft's 'fictional' Necronomicon began to show

[22] *Flatline Constructs: Gothic Materialism and Cybernetic Theory-Fiction*, 2018 reprint.

up in various 'fictional' universes until it began to be sincerely requested at libraries, booksellers, which lead it to be cataloged in ivy league University records.[23]

Following D and G in *AO* and *ATP*, Land is precisely attempting to leverage these diagrammatic forces to bring something unthinkable and incomprehensible into the world through hyperstitional literature as an assemblage with the outside, often in a way that is 'anti-state' or anti-reterritorialization (patchwork). In fact, the critique that Land is 'unaware of reterritorialization which creates a fatal flaw or incomprehensible concept' is, by D and G's own accord, an act of state oriented or capitalistic reterritorialization! 'Nick, you're concepts must make sense to us! They must pay careful attention to the rules that have been crafted in Universities, between the 'right' thinkers!' Or so say the concept-cops.

Yes, in an odd twist, our critics seem to be trying to catch Land's arrow.

6.2 Steven Shaviro articulates this well in his blog entry on Ray Brassier's lecture from which I extrapolated the introductory critique:[24]

> "My own response here is an *aesthetic* one…far from being a discrediting flaw — performative contradiction is actually a sign that something is going right…arguments that end in performative contradiction are of course not necessarily right; but any line of approach that is right must necessarily lead to some sort of performative contradiction. This is because of the necessary inadequacy of cognitive categories to grasp and determine the Real. It's a lesson we ultimately get from Kant, in spite of himself, and that becomes more overt in post-Kantians…and in today's speculative realism. This is where we get the philosophical *destratification* of the transcendental-empirical binary…*performative contradiction is an aesthetic condition*, not an epistemological one…Epistemology (the First Critique) and ethics (the Second Critique) are incomplete, and indeed they can only avoid collapse, through the intervention of aesthetics (the Third Critique)."

It is an aesthetic act – an act of faith (in Gnon) – that synthesizes and smooths over the rational and cognitive gaps.

Shaviro goes on

> "I think that (*as I argued in a different way in my little book on accelerationism*) any such neo-aestheticism also implies a different theory of desire from the one we take for granted. Affirmationist and vitalist theory, and the radical negation of these that we find in its most "virulent" form in Land, and in a much more sophisticated form in Brassier, are united

[23] As Peter Vysparov wrote to Echidna Stillwell in '49: "We are interested in fiction only insofar as it is simultaneously hyperstition – a term we have coined for semiotic productions that make themselves real …this is the…loop of Cthulhu-fiction: who writes, and who is written? It seems to use the fabled Necronomicon…is this kind" (*CCRU Collected Writings*, pg. 579-580).

[24] Shaviro, S. 2016. Ray Brassier on Nick Land Posted on October 23, 2016. Accessed http://www.shaviro.com/Blog/?p=1403

> in that they both assume the infinitude of desire, and hence the inevitable discontinuity between desire (or desiring production) and its actual effects or consequences. Such is also the presupposition of the 19th and 20th century sublime, of psychoanalytic theories of desire..."(15)

The aesthetic is the fictional, and the fictional begets the functional. The fictional, not unlike the fictional ego and its narratives, is the synthesized experiences that escape hard and fast argumentation, yet makes things happen.

6.3 It's not that there is a hard limit where the subject dies, but a limit that is itself a point of propulsion into an hyper unlife, an unlife that can only be represented ad hoc in the form of aesthetic experiences, or fictions that partially convey truths that, in being transcendental, cannot be formulated otherwise. A fiction is used to produce thought about the unthinkable, a gap which allows affect to be generated in relation to thought. As Masumi writes in his introduction to ATP "The question is not: is it true? But: does it work? What new thoughts does it make it possible to think? What new emotions does it make it possible to feel?...The answer for some readers, perhaps most, will be "none." If that happens, it's not your tune. No problem. But you would have been better off buying a record" (xv).

So, "*have a small plot of new [Nick] land at all times*…" to keep accelerating, and if this does nothing for you, it's not your tune, so buy another record.

Conclusion

On the order of concept, reterritorialization can be conceived as both being a surplus that decreases as deterritorialized processes intensify and the charge itself towards those greater deterritorialized processes. If we assume this to be 'true,' and consistent between D and G and Land – and it is likely my work here has not convinced many – then one cannot claim Land misunderstands D and G's reterritorialization.

This gets us to the order of form.

Land's accelerationist project is consistent with Deleuze and Guatari's project in that its core thrust is an anti-philosophical utilization of the concept not as a representation of thought tending towards greater clarity of thought and its object, but as a tool to dismantle the academic-philosophical rigmarole, and a drug to induce encounters with the Outside through aesthetic experience; an attempt to think the unthinkable, and illustrate that which is precisely difficult to illustrate through real-fiction. This is essentially the content – reterritorialization = virtual deterritorialization – at play on a pragmatic register (and remember, form and content are interchangeable and collapse into one flatline…).

Given the Dionysian implications of this – drugs, literature, and music, all falling under the general umbrella term of aesthetics – it's no surprise that two Nietzschean aphorisms come to mind - *to philosophize with a hammer* and *to write with one's blood*. To destroy in order to make fictions real through the vital fluid of the body, not unlike a dark magic ritual or, as we have aimed to show in this text, *to philosophize with an electric guitar, or a jungle drum machine*.

Dionysian or not, we should not police the interests of critics, for even an anti-philosophical or aesthetic project can be critiqued on a philosophical register if one wishes. However, for various strategic reasons, one should also be mindful of a project's style, goals, and methods if one wishes to introduce a critique that will 'take,' so to speak. One would not criticize a horror film for its lack of romantic comedy unless one wished to truly introduce something 'incoherent' (in a non-constructive way) into the conversation. In this sense, the critiques levied against Land are not likely to change anyone's mind – not that we 'know' this to be the critics' intent – nor are they are likely to modify the concepts in a way that will make them 'better' to adversarial parties.

Therefore, we conclude, not without some level of unintended arrogant presumption, that there is little critical bite to the accusation that a project which disposes of the concept of incoherence and advocates for thinking the unthinkable is unthinkably incoherent and inconsistent with the sources of the concepts it makes use of. This kind of critique is, as Land discusses in his New Centre classes, the application of philosophical standards to a project that is attempting to go beyond philosophy. At the same time, if we consider the concepts employed by Land as if they were philosophical concepts, we see that the basics are at least in the ballpark of correct, so to speak, leading one to speculate that perhaps Land's critics confuse Land's oft provocative and poetic rhetoric for analytic argumentation, and confuse their own reactions to his rhetoric for objective shortcomings in his thought.

Postscript: Towards a Guattarian Future

"*What will become of representation when there is no longer a subject to record it?*"
– Felix Guattari[25]

To unironically frame anything 'Towards a…' is to contribute to stale, presumptuous, academic banality. Who are you to tell me where we're headed? Or that you have any say in the matter? And if everyone is claiming to work towards this or that future, which future will we end up with? If ever there has been a phrase oppositional to accelerationism, this is it. The future pulls us towards it through, we don't work towards it in words.

Regardless, the phrase came to mind and seemed to fit, and thus, in line with our previous explorations of utilizing the limits of language to go beyond itself, I have used the impotent phrase to introduce a thought. That is, Guattarian future would precisely preclude any such notions of going 'towards' anything via the form of impotent essays. Guattari knew the future pulls us towards it, and a Guattarian future is already partially here.

Accelerationism has become a present-future predicted by a past-Guattari. Elsewhere,[26] I attempted to show that it was he, not Deleuze, who laid the foundation for what we know as accelerationism. It was Guattari who wrote into *Anti-Oedipus* the now famous phrase that launched a thousand /Accs, and his research that lead to the conceptual use of accelerationist language; Guattari's asignifying diagrammatics that conceptualized language as a materialist tactic of creating real effects; Guattari who wrote sci-fi, and conceptualized writing theory as a kind of fiction that could make time move in mad loops and create impossible, experimental realities (concepts that would go on to underpin, if not become interchangeable with, the CCRU's concept of hyperstition and Land's theory of templexity); Guattari who talked of 'exiting' language (not unlike exiting politics) instead of engaging in impotent representational argumentation; Guattari who, in his last book *Chaosmosis: An Ethico-Aesthetic Paradigm* (1992), calls for an "aesthetic paradigm" of understanding (in)human experience, not unlike the one discussed above.

This is important to mention. The 'collapsing of concepts' into a swarm machine Nick Land is critiqued for – i.e., 'doing cybernetics' with the CCRU as opposed writing about it, Amy Ireland's kind reminder to me that one 'writes alongside or with the CCRU, not *on* the CCRU,' and many other things like this - these are precisely the kind of collective aesthetic experiences Guattari spent his life attempting to articulate through theory-fiction.

If there is anyone who *did accelerationism*, it was Guattari who, from his psychoanalytic practice, founded the "discipline…referred to by various names: rhizomatics, stratoanalysis, schizoanalysis, nomadology, micropolitics, pragmatics…" As I aim to explore in my upcoming texts – which span politics and mental health, libidinal economics and the death drive, Guattari and psychoanalysis, and the occult, anti-psychiatry, and feminism - non-reductive psychoanalysis, or schizoanalysis, is a way of '*doing*' accelerationism.

[25] *The Machinic Unconscious: Essays in Schizoanalysis*, 1979 (2011 trans. Taylor Adkins), pg. 16
[26] *Freebased Guattari* (2020) (https://psuedoanalysis.blogspot.com/p/freebased-guattari.html)